

The Deskillling and Reskilling of Artistic Production research/workshop

November 1 to 16, 2013

finissage **NOVEMBER 16, 7:30 pm**

MFA GALLERY

Faculty of Fine Arts, Concordia University
1515 Ste. Catherine Street West, EV 1.715
Montréal, Québec (Métro Guy-Concordia)



Participants:

Beth Frey | Brendan Flanagan | Colleen Heslin | Hideki Kawashima | Kerri-Lynn Reeves
Kristin Nelson | Nathaniel Hurtubise | Sandra Smirle | Sheena Hoszko | Travis McEwen
Yannick Desranleau | Candice Davies

workshop leaders: Devon Knowles and Luanne Martineau

The Deskillling and Reskilling of Artistic Production research workshop will focus specifically on how contemporary artists are revisiting the skill of making as a place from which to critique or react to the post-digital age of software-specific art and design, consumerism, condensed time, and globalism. Can subjective forms of expression be reconciled with capitalist methods of production? What is the place of skilled artisanal production in a technological society? There is a limited history of "artistic disinterest" in the modernist tradition within craftsmanship, and artisanal skill has long been intrinsic to cultural displays of money, class, social status, ancestral pedigree, and associated privilege. Pulling together practicing artists and art theorists to discuss these most pressing questions within the forums of a seminar-workshop and lecture panel series, The Deskillling and Reskilling of Artistic Production will be a multi-dimensional research environment for evaluating and discussing this profound shift in the understanding of contemporary artistic production. Within this vibrant context, the workshop further presses these issues in a form of occupation of the MFA gallery, wherein the traditional site for display becomes the active and shared site of production, whether of thought or of making. Its outcomes, unlike most sites of labour, are not pre-determined.

Devon Knowles maintains a materially centered practice that assesses historical and contemporary models of production and how these form material language. She utilizes this language to establish an intimacy directly between the physical material, its use, and its history. It is from within this blended configuration that her practice engages, and where the conscious act of making becomes conceptually productive.

Knowles received her MFA from the University of Victoria in 2008 and holds a BA from the University of Guelph. Her work has been included in numerous exhibitions including Vancouver Art Gallery (Vancouver, BC), Western Front (Vancouver, BC), Or Gallery (Vancouver, BC), Mercer Union (Toronto, ON), HQ (Brooklyn, NY), Space 1026 (Philadelphia, PA), S.A.I.R. (Jyderup, Denmark) and Night Gallery (Los Angeles, CA). In 2014 she will be launching her first artist book, participating in the Artist-in-Residence program Mecklenburg Inspiriet, Küllungsborn, Germany and will complete her first public art commission in Burnaby, BC.

Luanne Martineau is an Associate Professor of Painting + Drawing at Concordia University whose research practice explores the social stratification of artistic production and the "naturalized" fissures between art genres, engaging a long tradition of satire and critique within contemporary art. Interconnecting processes of craft with the suppressed narratives of the artisan within minimalist and post-minimalist "deskilled" materiality, Martineau's research pursues the conflation of method, style and ideology within artistic manufacture. Martineau's work has been exhibited across Canada and internationally, with most recent group exhibitions at the National Gallery of Canada, the Vancouver Art Gallery, The Power Plant, The Banff Centre for the Arts, and the Massachusetts Museum of Contemporary Art. Recent solo exhibitions include the Art Gallery of Windsor, Rodman Hall Arts Centre / Brock University, and the Musée d'art contemporain de Montreal. In 2007 Martineau was the recipient of the Shadbolt Foundation's VIVA Award for the Visual Arts, and in 2009 represented British Columbia and the Yukon for the Sobey Art Award of Canada.

Image: Devon Knowles, It's Only Forever, 2013, detail - ∞ Photo: Blaine Campbell

FULL DETAILS fofagallery.concordia.ca